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AMERICAN ART NEWS.

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Advice as to the placing at public or private sale of art work of all kinds, pictures, sculptures, furniture, bibelots, etc., will be given at the office of the AMERICAN ART NEWS, and also counsel as to the value of art works and the obtaining of the best "expert" opinion on the same. For these services a nominal fee will be charged. Persons having art works and desirous of disposing or obtaining an idea of their value will find our service on these lines a saving of time, and, in many instances of unnecessary expense. It is guaranteed that any opinion given will be so given without regard to personal or commercial motives.

BUREAU OF APPRAISAL.

We are so frequently called upon to pass upon the value of art works for collectors and estates, for the purpose of insurance, sale, or, more especially to determine whether prior appraisals made to fix the amount due under the inheritance or death taxes are just and correct ones—and so often find that such former appraisals have been made by persons not qualified by experience or knowledge of art quality or market values, with resultant deception and often overpayments of taxes, etc.—that we suggest to all collectors and executors the advisability of consulting our Bureau of Appraisal either in the first place or for revision of other appraisals. This Bureau is conducted by persons in every way qualified by experience and study of art works for many years, and especially of market values, both here and abroad; our appraisals are made without regard to anything but quality and values, and our charges are moderate—our chief desire being to save our patrons and the public from ignorant, needless and costly appraisal expenditure.

ART SALE RECORDS.

Collectors, dealers and others interested are reminded that the first two numbers of *Sales of the Year for 1915*, in pamphlet form, are still on sale at the AMERICAN ART NEWS office, 15 East 40 St., at 25 cents each, postage prepaid. No. 1 is devoted to the Brayton Ives Collection of Prints sold at the American Art Galleries April 12-14 and No. 2 to the Blakeslee and Duveen Picture Sales, under the same auspices, at the Plaza Hotel Ball Room, April 21-23 and April 29.

ART NEWS' VALUE PROVEN.

A most convincing proof of the superior value of the ART NEWS to art lovers, is afforded by the fact that whereas this journal published, as far back as August 14 last, an excellent appreciation, with illustrations, of the Serbian sculptor, Ivan Mestrovic—whose work at that time had created a sensation in English art circles, and called the attention of its readers to his originality and ability—the monthly art magazines, and notably "Arts and Progress" of Washington, D. C., have apparently only recently awakened to the "arrival" of Mestrovic as "news." The last publication trails along in its November issue, just three months behind time, with an article on the man and his work.

It is impossible, of course, for the monthlies to keep even in any way abreast of the real and important news of the art world, but to be three months behind on such a matter, would seem to indicate a strange lack of news perception. American art lovers are busy people during the crowded art season and want the news quickly and tersely told. For the art news of the world and especially of America, "read the ART NEWS."

CORRESPONDENCE

THOSE EXPOSITION AWARDS.

An Open Letter to Edward W. Redfield.
My dear Redfield:

You will recall that upon your request I agreed to furnish a partial list of "those absent" at the Panama-Pacific International Exposition.

The farther I waded into the affair, the more I regret to find that those in charge, have either let the selfish qualities rule, or else have never heard of the existence of men whose works have stood the test of time before their contemporaries and the public, an achievement which you will admit is worthy of respect and should entitle them to a degree of consideration.

I believe in a matter of this kind, where a national event is in question, the public expects, and has every right to expect that all representative men should be in evidence, whether the individual members of the committee or jury do or do not personally admire their works. And, after all, no man or body of men safe in assuming God-like power by forecasting the end right at the beginning; it may be wiser to leave a few questions for the future to answer. Another thing that complicates the situation is that it is not always easy to decide just where on this present bilious plane of existence, our obligation to the other fellow ends. I am firmly of the opinion that all of these relations are well-hooked and should stay linked together.

I ask, in the name of all that is fair, why should a man of Gardner Symons' unquestioned ability be unrepresented? Why Henry G. Dearth has not even one canvas? Who can question the claim of George Oberteuffer or of Martha Walter? How account for the absence of Elizabeth Sparhawk Jones, Frank Benson and Joseph DeCamp? The latter, it is true, has one canvas, but what one and why is it there? Why, it is his portrait of Duveneck, who requested it to fill out his own exhibit, to complement the grave of his wife, whose figure "dead on the couch" has been dragged from exhibit to exhibit.

Fred Dana Marsh, one of the cleverest of young decorative painters, is given not one inch of the wall. Not a single painting of so great a man as Thomas W. Dewing is to be seen, nor one by Albert Sterner. No notice of Hopkinson Smith, Frederick Ballard Williams, Abbott Thayer, Robert Blum, Henry Ranger, William T. Smedley, Arthur Schneider, Middleton Chambers, Elliot Clark, Frank Swift Chase, Edgar S. Cameron, W. J. Alyward, Charles Basing, Gustave Cimiotti, Howard Giles, Edward Greacen, Frank Green, George Inness, Jr., C. F. Naegle, W. J. Hayes, Gustave Wiegand, Arthur Freedlander, Sarka, Schilling, and others too numerous to mention.

On the other hand, what do we see? A room devoted to twenty-six Redfields, another containing thirty-eight Hassams, a third containing thirty-four Chases; almost a hundred canvases representing three men. Who would not enjoy looking at all of them? But this, as you know, is not my point.

In passing out loaves to a bread line, care is taken and one would expect a spirit at least as lofty to prevail here. Far be it from me to suggest that Redfield, Hassam and Chase should be allowed to exhibit but one canvas each; on the contrary, I have deep regard and sincere admiration for the work of all of them. But I do think that an exhibit, supposed to be open to all, should be so in fact as well as in name.

I can, however, credit Messrs. Redfield, Hassam and Chase with a sense of humor keen enough to see the point when all three exclaim: "This is a great Exhibition!"

Regarding style in selection, I would call attention to the fact that this is a Panama-Pacific Exposition; what other artist beside Jonas Lie has brought out the big, dramatic note of the Panama Canal on canvas? A group of these in the opinion of many, would have fitted well into this scheme, as long as groups were in vogue.

Apropos of Jonas Lie why A. S. Clark instead of Jonas Lie, as the reasons for his representation cannot be artistic ones?

What can be said in the defense of the Winslow Homers selected? They are a lot of old ones, only of his best in the lot, and that fact has been pointed out often by "experts." But Hale and his wife, from Boston, are certainly there with the glass-blowing stunts in large numbers.

What has anyone to say of the arrangement of Sargent's canvases; in a little cornered well—a distressing place and the representation greatly lacking; and again, the Whistler room nailed up with canvases mostly picked up in London for motives we cannot define, and those that were kindly loaned by Mr. Freer, who protested against the entire hanging and arrangement of the American section.

It is not wise to put sense of justice under lock and key, for the verdict of the future must be reckoned with—better that the book be open to all men.

Yours sincerely,

William Jean Beuley.

P. S. Have not Louis Betts' past performances been good? Why hand him a piece of malleable iron? W. J. B.
"Barrett Manor"

Arrochar,
Staten Island, N. Y.
December 14th, 1915.

Why Are Pictures Great?

Editor AMERICAN ART NEWS:

Dear Sir:

In a recent issue of the ART NEWS, Mr. S. L. Kingan of Tucson, Arizona, asks: "Why are pictures 'great'?"

He says: "No one can describe a song so as to make you hear it, to feel it. And as no one can tell you why it is that a melody of Chopin is wonderful, so no one can tell you why Corot's or Inness' pictures are wonderful. And then," he says: "Art can never be defined; words cannot tell what it is."

Your correspondent wants two things in one short phrase:—a definition of Art and a lecture on the constitution of the said, explaining why it is capable of being emotionized by Art, and, then, because Heaven itself could not do this impossible thing, he promptly assumes that neither a definition of Art, nor an explanation of why it affects us, is possible!

For an explanation of the why art stirs our senses, feeling and emotions, three entirely different things, let him read "Aesthetics," by Eugène Véron, published in Paris, in 1873.

As for a definition of Art, in the abstract, the simplest and a sound definition is as follows: Art is an expression of human emotion. But that is insufficient. Véron's definition is also sure definition: "We may therefore say that Art is a manifestation of an emotion, translating itself exteriorly, either by a combination of lines, of forms, or of colors, or by a series of gestures, of sound, or of words—subject to certain rhythms."

But this is also insufficient. Why? Because an expression of "an emotion" may result in a work of idiotic art, or art which, while charming enough, is yet trivial art, which, while it may please the artist who made it, may leave others indifferent or even hostile.

Art, to be in the category of great art, must not merely express the emotions of the artist himself, it must also be capable of stirring the emotions of others of mankind.

Therefore, to cover both these functions of an artist, the expression of his own emotion and the stirring of the emotions of his fellowmen—the art world has needed a

sufficient and complete definition of art, ever since Plato and Aristotle began to analyze art.

To supply this ancient need, I succeeded in formulating, after many years of reflection, the following definition: Every human work, made in any language, with the purpose of expressing, or stirring human emotion, is a work of art; and a work of art is great in ratio of its power of stirring the highest emotions of the largest number of cultured people for the longest period of time.

I have not the space to say which are our highest emotions, but a little reflection will reveal this to any capable thinker.

This definition does three things: It defines art, in the abstract; it implies that there are two categories of art: great art and trivial art, and it defines great art.

Quite a number of men consider this definition complete, sufficient and invulnerable and that, with this measuring rod as a guide, any human work may be given its true place and value in the scales of great and trivial art.

Respectfully yours,

F. W. Ruckstuhl.

New York, Dec. 13, 1915.

WILLIAM WALTON, ARTIST.

An Appreciation.

Cradled in the salty sea,
There you slept so peacefully:
Sea-weeds brown entwined your hands,
Sparkling grains of purest sands
Glinted in your silvered hair—
Sea-birds mourned to leave you there.

Did you find this world so sad
With its wars and woes gone mad
That you could not bide the times
Left us for more peaceful climes?
You, so gentle-souled and shy
Did not even say "good-bye."

You who taught me when a child
Guided my small hand and smiled,
At the charcoal's crooked trace,
As I tried to interlace
Leaf and vine (with untrained eye)
'Twas you set my ideals high!

Midst the golds that you loved best
Bide you in the realm of rest;
Bide you in rich bronze and grays,
Bide you in the rainbow rays.
Ah! the canvas spread for you
Will be made of heaven's own blue.
—Mrs. Christene Wood-Bullwinkle in the "Wave."

OBITUARY.

Frederick B. McGuire.

A notable figure in the world of art passed away Dec. 12, with the death in Washington, at the age of 78, of Frederick B. McGuire, trustee and director of the Corcoran Gallery. He followed his father as a trustee of the gallery and finally became director. He was an intimate of the late W. W. Corcoran, the founder. The selection of works for the permanent collections was largely due to him, as was the inauguration of the bi-annual exhibitions of contemporary American oils, at which former Senator Wm. A. Clark offers such munificent prizes. Mr. McGuire took much interest in the careers of the younger native painters, and did much to aid them. He was affiliated with the Nat'l Academy of Design and a member of the Metropolitan Club of Washington. His funeral, the first ever to be held there, took place Monday in the Corcoran Gallery.

E. Wood Perry.

Enoch Wood Perry, long a member of the Nat'l Academy and U. S. Consul at Venice for two years from 1856, died Wed. at the age of 84 in the Presbyterian Hospital. He was born in Boston and went abroad in 1852, studying under Lentz and Couture. In 1860 he returned to the U. S. and had his studio for many years in the old Tenth St. Building. Before or during the Civil War Mr. Perry painted the portraits of Jefferson Davis, John Slidell and Gen. Grant, the last being in the Union League Club. He also on a Western trip did the portraits of Brigham Young and other Mormon leaders. In 1866 he returned to N. Y. and in 1869, on exhibiting "The Weaver," was made an Academician. In 1877 he was elected a member of the American Water Color Society. Among his works are "Counting Spoils," "The Contraband of Peace," "The Garibaldian," "The Lost Art," "The Clock Doctor," "Saturday Afternoon," "Heart's Ease," "The Sower" and "A Helping Hand." Mr. Perry was active in causing the Park Commissioner to set aside land in Central Park for a museum. He was recording secretary of the National Academy of Design from 1871 to 1873 and a member of the Artists Aid Society and the Century Club.

Henry J. Thouron.

Henry J. Thouron, of Phila., a fellow of the Pa. Academy died in Rome, Dec. 13. He was an executive officer of the Institution for several years and was last elected its pres't in 1914. He was instructor in composition in the Academy Schools and
(Continued on Page 7)

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Folsom Galleries, 396 Fifth Ave.—Works by
American Artists.—Porto Rico Land-
scapes by T. W. Ball, to Dec. 18.
Gorham Galleries, Fifth Ave. & 36 St.—
Small Bronzes for Collectors.
Goupil & Co. Galleries, 58 W. 45 St.—Pic-
tures by Ruth Murchison and Richard
Kawashima, to Dec. 18.

Geo. Gray Barnard Cloisters, 189 St. and
Ft. Washington Ave.—10 a. m. to 5 p. m.,
week days, and 2 to 5 p. m., Sundays.
Groslier Club, 29 W. 32 St.—Old N. Y. Prints.
Holland Galleries, 500 Fifth Ave., cor-
ner 42 St.—American and Foreign Works.
Katz Galleries, 103 W. 74 St.—Thumb Box
Sketches, to Jan. 8.

Kennedy & Co., 613 Fifth Ave.—Etchings,
Dry Points and Drawings of Birds by
Frank W. Benson and Old English Mez-
zotints, to Dec. 30.

Keppel & Co., 4 E. 39 St.—Etchings and Dry
Points by Child Hassam, to Jan. 10.

Knoedler Galleries, 556 Fifth Ave.—Oils by
XVIII Century English Artists.—Etch-
ings by Old and Modern Masters.—Water-
colors and Charcoal Drawings by the late
F. Hopkinson Smith, to Dec. 25.

John Levy Galleries, 14 E. 46 St.—Ameri-
can and Foreign Pictures.

Little Gallery, 15 E. 40 St.—Byrdcliffe Pot-
tery and Handwrought Jewelry.
Lorillard Mansion, Bronx Park—Metro-
politan Loan Exhibition.

J. Lowenstein Gallery, 57 E. 59 St.—Works
by American Artists.

Macbeth Galleries, 450 Fifth Ave.—3rd An-
nual Exhibition, Society of Painters of the
Far West, to Dec. 31.

Martin Hofer Galleries, 668 Fifth Ave.—
Primitive Pictures.

Metropolitan Museum, Central Park at 82
St. East—Open daily from 10 A. M. to
5 P. M.; Saturdays until 10 P. M.; Sun-
days 1 P. M. to 5 P. M. Admission Mon-
days and Fridays 25c. Free other days.
Morgan and Altman collections on public
view.

Milch Gallery, 939 Madison Ave.—American
Pictures.

Modern Gallery, 500 Fifth Ave.—Works by
Picasso and African Negro Art.

Montross Gallery, 550 Fifth Ave.—Pictures
and Sculptures by Max Weber, to Dec. 30.

Municipal Art Gallery, 16 St. & Irving Pl.—
Exhibition Art for Culture, to Jan. 1.

Museum of French Art, 599 Fifth Ave.—
Work of French Artists in the Trenches.

National Arts Club, 119 E. 19 St.—9th An-
nual Exh'n Nat'l Soc'y of Craftsmen,
to Dec. 25.

N. Y. Public Library, Print Gallery (321)—
Portraits of Women. On indefinitely.

Room 322—Mezzotints from the J. L.
Cadwalader Collection.—"Making of an
Etching."—"Making of a Wood-Engrav-
ing." On indefinitely.—Stuart Gallery
(316)—"Recent Additions." On in-
definitely.

Pen & Brush Club, 132 E. 19 St.—Thumb
Box Exhibition, to Dec. 31.

Photo-Secession Gallery, 291 Fifth Ave.—
Sculptures and Drawings by Eli Nadel-
man, to Jan. 8.

Print Gallery, 707 Fifth Ave.—Masters of
Photography, to Dec. 31.

Ralston Galleries, 567 Fifth Ave.—Old and
Modern Masters.

Reinhardt Galleries, 565 Fifth Ave.—Old
and Modern Masters.

Rose Gallery, 246 Fifth Ave.—Works by
C. C. Coleman.

Henry Schultheis Gallery, 142 Fulton St.—
American and Foreign Pictures.

Salmagundi Club, 14 W. 12 St.—Annual Ex-
hibition of Water-colors, Pastels, Illus-
trations and Etchings, to Dec. 23.

Scott & Fowles Galleries, 590 Fifth Ave.—
Works by Early English Painters.

University Settlement, 184 Eldridge St.—
People's Art Guild Exhibition.

Max Williams, Madison Ave. at 46 St.—
Colored Mezzotints by S. Arlent Ed-
wards, F. G. Stevenson and Others.

Whitney-Richards Galleries, Holland
House, Fifth Ave. at 30 St.—Works of
George Bellows, to Dec. 31.

CALENDAR OF AUCTION SALES.

American Art Galleries, 6 E. 23 St.—
Charles E. Locke, Old China, Glass and
Oriental Porcelains, Part I ends aft. Dec.
18.

Anderson Galleries, Madison Avenue at 40
St.—Indian Collection of Joseph Parker
Camp of Washington, on exhibition to

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Sale on Afternoons of Dec. 20 and 21.—
Rare Americana from the libraries of John
B. Dunbar and George Plumer Smith, on
exhibition to Sale on Afternoons of Dec.
20-22.—Japanese Prints and Objects of
Art, consigned by Bunkio Matsuki, on ex-
hibition to Sale on Evening of Dec. 23.—
Library of the late William S. Mead, on
exhibition Dec. 20 to Sale on Afternoons
of Dec. 27-29.—Rare Books and fine bind-
ings, on exhibition December 28 to Sale
Afternoons of Jan. 4 and 5.—Part VII of
the Thatcher Collection of Autographs,
on exhibition Jan. 3 to Sale Afternoons
of Jan. 10 and 11.—Part V of the Burton
Library, Civil War material, on exhibition
Jan. 5 to Sale in five sessions beginning
Jan. 12.

OBITUARY.

(Continued from Page 4)

Henry J. Thouron.

founded an annual prize for that subject:
An important mural painting by him in
the Phila. R. C. Cathedral of St. Peter &
St. Paul was unveiled not long ago. He was
a member of the Phila. Art Club, of the
Phila. Water Color Club and of the N. Y.
Architectural League. He won the Con-
verse medal at the Pa. Academy in 1901.

Paul Meriot.

A French sculptor, Paul Meriot, whose
studio was in this city, committed suicide
Dec. 11, aged 35, at the home of a friend
in Metuchen, N. J. He purchased a plot
in Calvary a few hours before. Recently
he heard of the death of two brothers, who
were fighting with the French army, and
having been previously persuaded by his
wife not to join the colors, became despon-
dent.

IN STUDIO AND GALLERY.

Mary Helen Carlisle is exhibiting to Dec.
19 at her studio at 80 W. 40 St., a number
of her attractive pictures of English and
American gardens.

F. K. Detwiler has taken a studio in the
Holbein, 145 W. 55 St.

Everett L. Warner's "Snowfall in the
Woods," in the last Spring Academy, and
now at the Chicago Art Institute, is among
the works recently purchased by the Friends
of American Art, for the permanent coll'n
of that institution.

Pierre Tartoué and Mrs. Tartoué gave a
reception at the former's studio, 6 E. 46 St.,
on Dec. 3 to show the former's portrait of
Miss Vera Fisher. On Monday they gave a
studio costume dance.

George Washington Smith has returned
from Paris and taken a studio at 1228 Con-
necticut Ave. Washington, D. C.

J. Francis Murphy was in town for Acad-
emy Jury duty, but returned to his place at
Arkville, N. Y. where Mrs. Murphy and he
will remain until Christmas.

At the Montclair Museum an exh'n of
ptg's loaned by the Nat'l Arts Club and
portraits in wax by Ethel Florence Mundy
are on view to Jan. 13.

Two operettas in French were given
Tuesday at the Princess Theatre for the
benefit of the French organization Appui
aux Artistes.

AMONG THE DEALERS.

A part of the French Renaissance, Louis
XV and Louis XVI collection of jewelry
exhibited at the Pana-Pacific Exposition,
by the antiquarians C. & E. Canessa, is now
on view at the Canessa Gallery, 547 Fifth
Ave. It includes rare pieces of enameled
gold, studded with precious stones, vanity
cases, "bonbonnières," "tabatières," etc., the
works of well-known artists of the period,
some of which bear historical portraits of
people of the Court of Versailles.

Mr. and Mrs. Gustavus Town Kirby, the
former of the American Art Association,
gave a dinner and dance to their recently
married friends Tuesday at their house,
7 E. 9 St.

Mr. Max Williams, of Madison Ave., at
46 St., announces as "gifts of distinction,"

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the examples of a special exhibit he is mak-
ing of colored mezzotints by S. Arlent Ed-
wards, F. G. Stevenson and others.

M. Knoedler & Co. are devoting one of
their galleries until Dec. 25, to an attractive
display of watercolor and charcoal draw-
ings by the late F. Hopkinson Smith.

The latest advices from Paris report that
M. Durand-Ruel, the elder, who is in Paris,
and at the ripe age of 84, is in the best of
health.

FOR SALE—Fine private collection

of prints consisting of 28 old
prints of London, in perfect condition,
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1740 to 1794, the other two are 1822
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and depict views with ladies and
gentlemen in the costumes of the
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in Hogarth frames and make a hand-
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Price for the 28, \$600.00 packed F.O.B.
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CALENDAR OF SPECIAL NEW YORK EXHIBITIONS.

Anderson Galleries, Madison Avenue at 40
St.—Rare Americana from the Dunbar
and Smith Libraries. Indian Collection
of Joseph Parker Camp. Rare Japanese
Prints and Objects of Art owned by
Bunkio Matsuki. Library of the late
William S. Mead of Knoxville.

Arden Gallery, 599 Fifth Ave.—Selected
Works by the late John W. Alexander to
Dec. 25.

Arlington Galleries, 274 Madison Ave.—
Sketch Exhibition Ass'n Woman Painters
and Sculptors, to Dec. 24.

Berlin Photographic Co., 305 Madison Ave.
Stephen Haweis, Scenes in Fiji, Poly-
nesia and the Bahamas, to Dec. 25.

Bonaventure Galleries, 601 Fifth Ave.—
Autographs of celebrities.

Braun & Company, 13 W. 46 St.—Works by
Stephen Parrish, to Dec. 23.

Bruno's Garret, 58 S. Washington Sq.—In-
sects, Wild Animals, Women and Lichens
by Coulton Waugh, to Dec. 31.

Canessa Gallery, 547 Fifth Ave.—French
Renaissance, Louis XV and Louis XVI
Jewelry Exhibited at the Pana-Pacific
Exposition.

Cathedral Parkway Gallery, 2837 B'way.—
Oils, Watercolors and Etchings by Ettore
Caser, to Dec. 22.

City Club, 55 W. 44 St.—Works by Lester
Boronda and Armin Hansen.

Daniel Gallery, 2 W. 47 St.—"Gift Paint-
ings," to Dec. 24.

Dora Brophy & Co., Inc., 13 E. 36 St.—
Works by Agnes Pelton, to Dec. 18.

Durand-Ruel Galleries, 12 E. 57 St.—Works
of Mone and Renoir, to Dec. 31.

Ehrich Galleries, 707 Fifth Ave.—Works
by Lesser Known Masters.

Fine Arts Building, 215 W. 57 St.—Winter
Exhibition National Academy, Dec. 18-
Jan. 16.